

*L. de ...*

M  
117  
023  
Op. 159  
1900

*Miss Mary Archer.*

ANDALUSIA.

BOLERO BRILLANT.

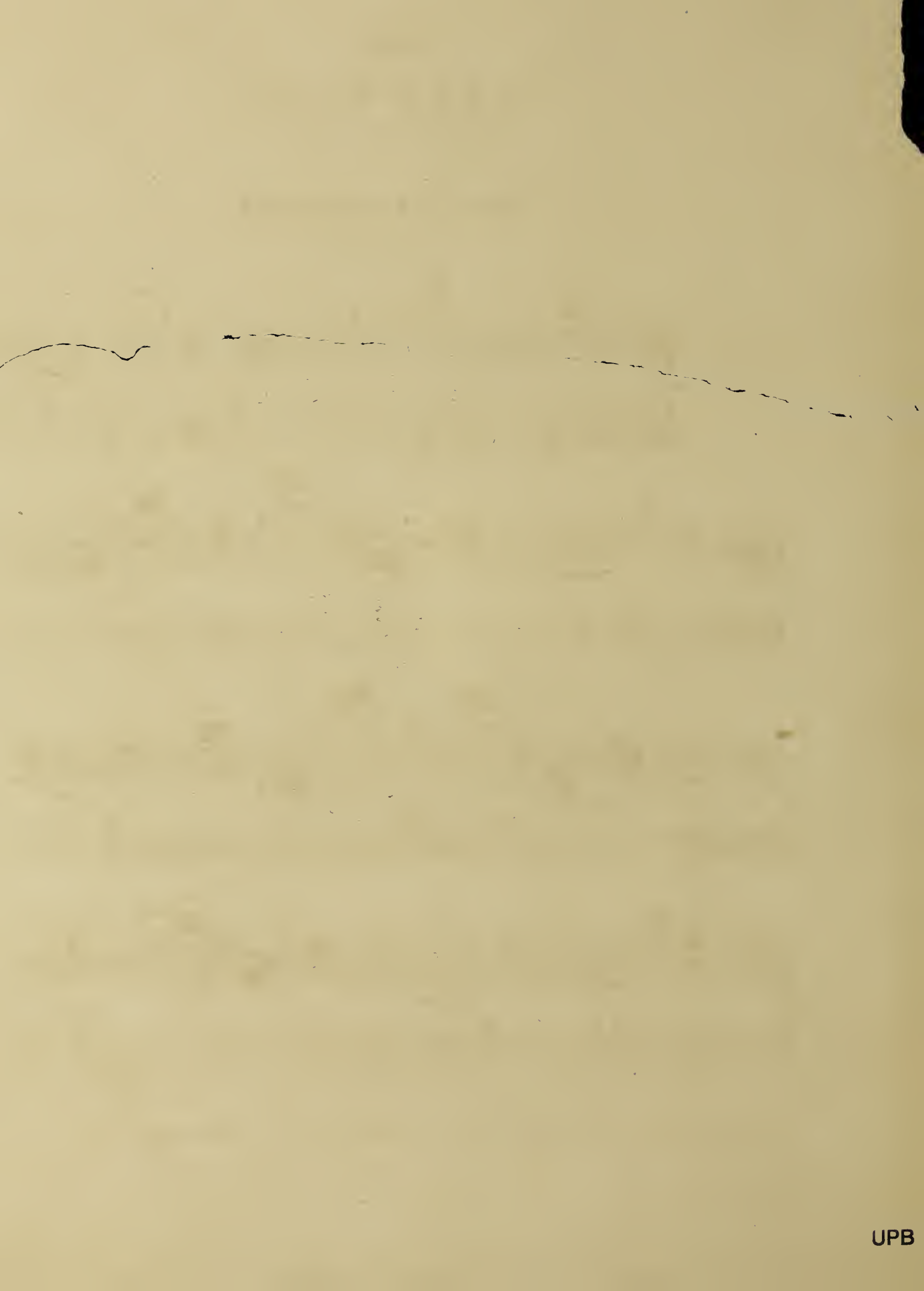
*pour la*  
HARPE.

COMPOSÉ PAR

CHARLES OBERTHÜR.

OP. 159. ——— Ent. Sta. Hall. ——— Price 4/-

NEW YORK	LONDON	TORONTO
5, EAST 14TH STREET.	EDWIN ASHDOWN	143, YONGE STREET.
	(Limited)	
	HANOVER SQUARE.	



HARPE.

1

“ANDALUSIA”

BOLERO BRILLANT.

PAR

CHARLES OBERTHÜR

OP. 159.

ALLEGRO  
MODERATO.

*a tempo.*

*f* *sosten.* *mf* *sf*

(D #) (G #) (C # G #) (B #)

*gr'a*



This musical score is for a harp, titled "Andalusia" by C. Oberthür, Op. 159. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a mezzo-forte (mf) dynamic. The second system features a mezzo-forte (mf) dynamic. The third system includes a fortissimo (sf) dynamic and a "grava" marking. The fourth system includes a fortissimo (f) dynamic and a "risoluto." marking. The fifth system includes a fortissimo (f) dynamic and a "risoluto." marking. The score is written in a style typical of 19th-century musical notation.

(D#) (B#) *mf* *grava*

(D#) *mf*

*grava* *sf* (D $\flat$  F $\flat$ )

(G $\flat$ ) *f* *risoluto.*

*fz* (D $\flat$  F $\flat$ ) *fz* *fz*

First system of musical notation for Harpe, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. The right hand features arpeggiated chords and single notes, while the left hand plays a steady bass line. Dynamics include *f* (forte) and *fz>* (forzando).

Second system of musical notation for Harpe, measures 5-8. The right hand continues with arpeggiated figures, marked with 'x' above the notes. The left hand has a more active bass line. Dynamics include *fz> mf* (forzando mezzo-forte) and *(G b D b) fz> mf*.

Third system of musical notation for Harpe, measures 9-12. The right hand features a series of arpeggiated chords, some marked with 'x'. The left hand continues with a steady bass line. Dynamics include *fz> mf* and *ova* (overbowed).

Fourth system of musical notation for Harpe, measures 13-16. The right hand has a more melodic line with some arpeggiated figures. The left hand continues with a steady bass line. Dynamics include *p leggiero.* (piano, light) and *fz>*.

Fifth system of musical notation for Harpe, measures 17-20. The right hand features a series of arpeggiated chords, some marked with 'x'. The left hand continues with a steady bass line. Dynamics include *p leggiero.* and *risoluto.* (resolute).



First system of musical notation for Harpe. The right hand (treble clef) features a series of sixteenth-note runs with some notes marked with 'x'. The left hand (bass clef) has a few notes, including a half note. Dynamics *fz* and *mf* are indicated.

Second system of musical notation for Harpe. The right hand continues with sixteenth-note runs. The left hand has a half note followed by a series of eighth notes. Dynamics *dolce espress.* and *un poco sosten.* are indicated.

Third system of musical notation for Harpe. The right hand continues with sixteenth-note runs. The left hand has a series of eighth notes. Dynamics *cresc.* is indicated.

Fourth system of musical notation for Harpe. The right hand continues with sixteenth-note runs. The left hand has a series of eighth notes. Dynamics *cresc.* is indicated.

Fifth system of musical notation for Harpe. The right hand continues with sixteenth-note runs. The left hand has a series of eighth notes. Dynamics *cresc.* and *poco a* are indicated.

*poco. molto cresc. fz sosten.*

*a tempo. fz mf*

*p leggiero.*

*fz p leggiero.*

*risoluto. fz (ch)*



First system of musical notation for harp, measures 1-4. The music is in G-flat major (three flats). The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *p dolce.* with a chord symbol (G $\flat$ ) above the first measure.

Second system of musical notation for harp, measures 5-8. The right hand continues the melodic development with grace notes. The left hand accompaniment remains consistent. Chord symbols (E $\flat$ ) are indicated above the first and fifth measures of the right hand.

Third system of musical notation for harp, measures 9-12. The melodic line in the right hand shows further ornamentation. The left hand accompaniment continues with eighth notes. Chord symbols (E $\flat$ ) are present above the first and fifth measures of the right hand.

Fourth system of musical notation for harp, measures 13-16. The right hand melody concludes with a trill. The left hand accompaniment continues. Chord symbols (E $\flat$ ) are above the first and fifth measures of the right hand. The tempo marking *molto rit.* appears at the end of the system.

Fifth system of musical notation for harp, measures 17-20. The right hand features a more complex melodic passage with grace notes and slurs. The left hand accompaniment changes to a pattern of chords. The dynamic marking is *mf*. Chord symbols (B $\sharp$ ) are indicated above the first and fifth measures of the right hand. The tempo marking *a tempo.* appears at the beginning of the system. A fermata is placed over the final measure of the right hand.



HARPE.

7

First system of musical notation for Harpe, measures 1-4. The music is in G-flat major (three flats) and 3/4 time. The right hand features a melodic line with a trill in measure 3, marked with a slur and a triplet '3'. The left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final chord in measure 4.

Second system of musical notation for Harpe, measures 5-8. The right hand continues the melodic development with a trill in measure 6, marked with a slur and a triplet '3'. The left hand accompaniment remains consistent. A fermata is placed over the final chord in measure 8.

Third system of musical notation for Harpe, measures 9-12. The right hand features a trill in measure 10, marked with a slur and a triplet '3'. The left hand accompaniment continues. A fermata is placed over the final chord in measure 12.

Fourth system of musical notation for Harpe, measures 13-16. The right hand features a trill in measure 14, marked with a slur and a triplet '3'. The left hand accompaniment continues. A fermata is placed over the final chord in measure 16.

Fifth system of musical notation for Harpe, measures 17-20. The right hand features a trill in measure 18, marked with a slur and a triplet '3'. The left hand accompaniment continues. A fermata is placed over the final chord in measure 20.

The first system of musical notation for Harpe. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex, flowing melody in the treble with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass with chords and single notes. There are several accidentals, including flats and a natural sign.

The second system of musical notation for Harpe. It continues the piece with similar melodic and harmonic textures. A dynamic marking of *f* (forte) is present. The word *risoluto.* (resolute) is written below the treble staff. A *fz* (forzando) marking is above a note in the treble. A chord symbol  $(D\flat F\flat)$  is indicated in the bass. The notation includes various ornaments and slurs.

The third system of musical notation for Harpe. The melody continues with intricate patterns. Dynamic markings include *fz* and *f*. The accompaniment in the bass provides a steady harmonic foundation with chords and moving lines. The notation is dense with many notes and accidentals.

The fourth system of musical notation for Harpe. A dynamic marking of *mf* (mezzo-forte) is present. The music shows a variety of rhythmic values and melodic leaps. The bass line continues with chords and single notes, supporting the more active treble part.

The fifth system of musical notation for Harpe. This system features a more active and rapid melody in the treble, with many beamed notes. The bass line remains accompanimental, with chords and moving lines. The overall texture is complex and characteristic of 19th-century harp music.



(G) *fz*

(D) *p*

*ova*

22

*sdruciolando.*

*ff*



# A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.	
1. Fantasia, dedicated to Thalberg.....	5 0
2. Introduction and variations on a favourite Air of Bellini.....	4 0
3. Marche favorite du Sultan.....	3 6
4. Twelve favourite airs.....	3 0

APTOMMAS.	
WELSH MELODIES:	
1. The rising of the sun.....	2 6
2. Of noble race was Shenkin.....	2 6
3. Ap Shenkin.....	2 6
4. Poor Mary Anne.....	2 6
5. Love's fascination.....	2 6
6. Sweet Richard.....	2 6
7. Aptommas's polka.....	3 0

BELLOTTA, F.	
1. Galop brillant.....	2 6
2. Il trovatore. Fantasia sur l'opéra de Verdi.....	3 6

BOCHSA, N. C.	
LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia).....	2 6
2. O divina Agnese (Beatrice di Tenda).....	2 6
3. Com'è bello (Lucrezia Borgia).....	2 6
4. Meco & Voga voga luna (La Straniera).....	2 6
5. March & Pas redoublé (Saffo).....	2 6
6. Voga, voga, & Sogno talor (Parisina).....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2 6
8. Ah! tu sei (Parisina).....	2 6
9. Quanto è bello (L'elisire d'amore).....	2 6
10. Io l'udia (Torquato Tasso).....	2 6

Récitations pour les Harpistes de toutes les forces:	
1. My own blue bell.....	2 6
2. The bridal ring.....	2 6
3. The Prince of Wales' march.....	2 6
4. March in the old Irish style.....	2 6
5. Souvenir à l'Ecosaise.....	2 6
6. The wild white rose.....	2 6
7. Rondo à la villageoise.....	2 6
8. L'invitation à la polka.....	2 6
9. Le moulinet.....	2 6
10. Welch polka.....	2 6

RELIGIOUS IRLANDAISES. Favourite Irish airs in 3 books:	
1. Planxty Kelly and The old woman.....	2 6
2. Nancy Dawson and Savourneen Deelish.....	2 6
3. Sly Patrick and The Moreen.....	2 6

Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each		4 0
--	--	-----

PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books..... each		3 0
--	--	-----

EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books..... each		7 6
---	--	-----

ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.....		10 0
---	--	------

TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions.....		5 0
--	--	-----

THE PUPIL'S COMPANION. Forty progressive studies. 4 books..... each		4 0
---	--	-----

TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.....		5 0
---	--	-----

A te diro (Roberto Devereux). Transcription.....		3 0
A temple to friendship (T. Moore). Variations.....		3 0
Cease your funning. Fantasia and variations.....		4 0
Cease your funning. (Variations as sung by Mrs. Salmon).....		2 6
Grand military march.....		2 6
Grand parade march.....		2 6
L'encouragement. Simple melodies arranged in a most easy style.....		2 6
Partant pour la Syrie. Fantasia martiale.....		4 0
Petit souvenir (Tyrolienne de Guillaume Tell).....		2 6
Tartar divertimento (introducing the Tartar drum).....		2 6
The celebrated Rossignol waltz.....		1 6
The last new French march.....		2 6
Weber's last waltz. Grand and brilliant variations.....		3 0

CHATTERTON, FREDERICK.	
1. Amor! possente nome. Petite fantasia.....	3 0
2. L'horloge des Tuileries. Petit amusement.....	3 0
3. Le carnaval de Venise. Morceau fantastique.....	3 0
4. The dawn of spring. Easter piece.....	3 2

CHATTERTON, J. BALSIE.	
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement. ....	5 0

A SELECTION OF HIS FAVOURITE COMPOSITIONS:	
1. Annie Laurie. Scotch melody. Transcribed.....	3 0
2. Auld Robin Gray. Scotch melody. Transcribed.....	3 0
3. Bardic relics, No. 1. Sweet Richard.....	3 0
4. Bardic relics, No. 2. Noe galan.....	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol.....	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin.....	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3 0
8. Bridal march.....	2 6
9. Chant des Croates (J. Blumethal).....	3 0
10. Don Pasquale. Fantasia.....	3 0
11. Gems of Irish melody, No. 1.....	2 0
12. Gems of Irish melody, No. 2.....	2 0
13. God save the Queen. Variations.....	3 0
14. Gondolier row. Variations.....	3 0
15. Grand American march.....	2 6
16. Il trovatore (The prison scene).....	3 0
17. Kathleen Mavourneen and Dermot astore.....	3 0
18. L'elisire d'amore. Fantasia.....	3 0
19. La gitana. The new cachucha.....	2 6
20. Les noces. Fantasia, introducing Danish air.....	3 0
21. Relics of Wales (Three Welsh airs).....	3 0
22. Rousseau's dream. Capriccio.....	3 0
23. The bloom is on the rye (Bishop).....	3 0
24. The light of other days (Balfe).....	3 0
25. The old house at home (Loder).....	3 0
26. Victoria march (introducing "The brave old oak").....	3 0

CHIPP, T. P.	
1. I love but thee (T. Moore). Introduction and variations.....	3 0

DUSSEK, O. B.	
THE HARPIST'S FRIEND. A series of popular melodies:	
1. Merch Megan.....	1 0
2. The rising of the lark.....	1 0
3. March of the men of Harlech.....	1 0
4. Lilla's a lady.....	1 0
5. Savourneen deelish.....	1 0
6. La rosa waltz.....	1 0

GODEFROID, FELIX.	
1. Lucrezia Borgia. Fantasia on Donizetti's opera.....	4 0
2. Norma. Fantasia on Bellini's opera.....	4 0

HOLST, GUSTAVUS VON.	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air.....	2 6
2. Le vaillant troubadour.....	2 6
3. The farewell of Raoul de Coucy.....	2 6
4. Le départ du jeune Grec.....	2 6
5. Adolphe. German air.....	2 6
6. German Waltzes.....	2 6
7. Ye banks and braes o' bonny Doon.....	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2 6
9. Stanco di pascolar. Venetian air.....	2 6
10. Di piacer (La gazza ladra).....	2 6

HUNT, W. R.	
1. The blue bells of Scotland. Introduction and variations.....	3 0

LABARRE, THEODORE.	
1. Non più mesta. Fantasia on Rossini's air.....	3 0
2. The last rose of summer. Variations.....	2 6
3. There is no home like my own. Variations.....	2 6

MEYER, F. C.	
1. Auld Robin Gray. Divertimento.....	3 0
2. Melange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0

OBERTHÜR, CHARLES.	
1. Op. 25. Addio, mia vita, addio! Barcarolle.....	2 6
2. Op. 26. Souvenir de Londres. Fantasia et variations brillantes sur un thème original.....	6 0
3. Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera.....	3 0
4. Op. 28. Bijou de Nabucco. Grande fantasia sur l'opéra de Verdi.....	7 0
5. Op. 29. La mélancolie de F. Prume. Transcription.....	2 6
6. Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie.....	3 0
7. Op. 51. La belle Emmeline. Impromptu.....	3 6
Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade.....	3 6
2. La coquette.....	2 0
3. La consolation.....	3 0
Op. 61. "GENES OF GERMAN SONG." Twelve recreations:	
1. Adelaide.....	3 0
2. The first violet.....	2 0
3. Zuleika.....	2 0
4. Cooling zephyrs.....	2 0
5. The huntsman, soldier, and sailor.....	2 6
6. A ride I once was taking (Traub, trab).....	2 6
7. My harp now lies broken (Maid of Judah).....	2 6
8. My heart's on the Rhine.....	3 0
9. From the Alp the horn resounding.....	2 6
10. With sword at rest (The standard bearer) Lindpaintner.....	2 0
11. When the swallows fly towards home (Agathe).....	2 0
12. Oh! wert thou mine for ever.....	2 0

Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ve flow'ers that to me she gave.....	1 6
2. Praise of tears.....	1 6
3. Norman's Gesang.....	1 6

Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease.....	2 0
2. Forth I roam.....	2 0
3. If o'er the boundless sky.....	2 0

Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle.....	3 6
2. Zurich.....	3 6
3. St. Gallis.....	3 6

Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace.....	2 6
2. La fontaine.....	3 0
3. Si oiseau j'étais.....	2 0

Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär.....	3 0
2. Lisle Laute, lisle lin.....	3 0
3. Virgo Maria (O Sanctissima).....	3 0

Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose.....	2 0
2. Sorrow and relief.....	2 6
3. Cradle song.....	2 6

Op. 115. Bonnie Scotland. Fantasia brillante (Scotch airs).....		6 0
Op. 118. Les montages Bohémiennes. Chant national d'après Leopold de Meyer.....		2 6

Op. 121. Trois morceaux caractéristiques:	
1. La gitana.....	3 0
2. Mélodie mazurque.....	3 0
3. La gazelle.....	3 0

Op. 127. Sacred melodies:	
1. Martin Luther's hymn.....	2 6
2. Old hundredth psalm.....	2 6
3. Before Jehovah's awful throne.....	2 6
4. Airs from "The Creation" (Haydn).....	4 0
5. Vital spark of heavenly flame.....	2 6
6. Agnus Dei (Mozart).....	2 6

Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page.....	2 0
2. A ce mot tout s'anime. Air de Marguerite.....	2 0

OBERTHÜR, CHARLES—continued.	
Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even.....	2 6
2. She was a creature strange as fair.....	2 6
3. 'Tis sweet when in the glowing west.....	2 6

Op. 132. Nereides. Sketch.....		3 0
Op. 142. L'invitation del gondoliere. Sketch.....		2 6
Op. 144. Il trovatore. Fantasia on Verdi's opera.....		4 2
Op. 146. La traviata. Souvenir de l'opéra de Verdi.....		3 0

Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed..... each		2 6
1. Ah! chela morte.....	Trovatore	
2. Il balen del suo sorriso.....	Trovatore	
3. Si la stanchezza.....	Trovatore	
4. Stride la vampa.....	Trovatore	
5. La mia letizia.....	I Lombardi	
6. La donna è mobile.....	Rigoletto	
7. Parigi, o cara.....	Traviata	
8. Ah, fors'è lui.....	Traviata	
9. Di Provenza il mar.....	Traviata	
10. Libiamo (Bridisi).....	Traviata	
11. Ernani involami.....	Ernani	
12. Va pensiero.....	Nabucco	

Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs.....	2 0
2. Murmuring waves.....	2 0
3. My bark glides through the silver wave.....	2 0
4. Water sprites.....	2 0

Op. 159. Andalusia. Bolero brillant.....		4 0
Op. 166. The keel row. Fantasia.....		4 0
Op. 167. Santa Lucia. Neapolitan air.....		
Op. 170. Un ballo in maschera. Fantasio.....		

Songs without words:	
1. Dans ces instants, h' cœur pense.....	
2. Ich denke dein, wenn durch den Hain der Nacht.....	
3. Eilende Wolken, Segler der Lüfte.....	
4. Emeline.....	
5. Selige Tage.....	
6. Nachgefühl.....	
7. Adieu, charmant pays de Franco.....	
8. For I, methinks, till I grow old.....	
9. L'air est doux, le ciel est beau.....	
10. Ange aux yeux bleus.....	
11. We rove among the roses.....	
12. Au bord du Rhin.....	
13. Au bord de la Lahn.....	
14. Au bord de la Nahe.....	
15. Au bord du Neckar.....	
16. Auf leichtem Zweig.....	
17. Ah! be not sad.....	
18. Remind me not.....	

"VOYAGE LYRIQUE." Twenty-four National Airs..... each	
1. Norway.....	13. Romagna.....
2. Sweden.....	14. Naples.....
3. Denmark.....	15. Spain.....
4. Russia (God save the Emperor).....	16. Portugal.....
5. Prussia.....	17. Switzerland.....
6. Prussia.....	18. France (La Marseillaise).....
7. Poland.....	19. France (Les Girondins).....
8. Saxony.....	20. Belgium.....
9. Bavaria.....	21. Holland.....
10. Austria (Haydn's hymn).....	22. England (Rule Britannia).....
11. Hungary.....	23. America (Hail Columbia).....
12. Sardinia.....	24. England (God save the Queen).....

STEIL, W. H.	
1. My lodging is on the cold ground (variations).....	3 0

STREATHER, WILLIAM.	
1. Deh vieni alla finestra. Serenade from Don Juan.....	2 6
2. Home, sweet home, of Thalberg, transcribed.....	5 0

TAILOR, GERHARD.	
1. Com'è gentil (Don Pasquale). Transcription.....	2 6
2. Fantasia on Irish melodies (The harp that once, Believes me if all, and Meeting of the waters).....	3 0
3. Two favourite Irish melodies (Coolin and The minstrel boy) Variations.....	2 0
4. Rigoletto. Fantasia on Verdi's opera.....	5 0

THOMAS, JOHN.	
WELSH MELODIES. Transcribed:	
1. The ash grove.....	2 6
2. The bells of Aberdovey.....	2 6
3. Sweet melody, sweet Richard.....	2 6
4. The rising of the sun.....	2 6
5. The march of the men of Harlech.....	2 6
6. Riding over the mountain (original melody by J. Thomas).....	2 6
7. The plain of Rhuddlan.....	2 6
8. Love's fascination.....	2 6
9. The rising of the lark.....	2 6
10. The camp (Of noble race was Shenkin).....	2 6
11. Megan's daughter.....	2 6
12. The minstrel's adieu to his native land (original melody by J. Thomas).....	2 6
13. Watching the wheat.....	2 6
14. New year's eve.....	2 6
15. David of the white rock, or The dying bard to his harp.....	2 6
16. Over the stone.....	2 6
17. The miller's daughter.....	2 6
18. Come to battle.....	2 6
19. All through the night.....	2 6
20. The blackbird.....	2 6
21. The dawn of day.....	2 6
22. Britain's lament.....	2 6
23. Black Sir Harry.....	2 6
24. The departure of the kieg.....	2 6

WRIGHT, T. F.		
<i>b</i>	Caledonian Fantasia, introducing favourite Scotch melodies..	6 0
<i>b</i>	Com'è gentil (Don Pasquale). Fantasia .....	2 6
<i>b</i>	Deh calma oh ciel (Otello). Transcription .....	2 6
<i>b</i>	Fra poco a me ricovero (Lucia). Arrangement .....	2 6